

HANDEL AND HAYDN
SOCIETY

✻ BOSTON
SYMPHONY HALL ✻

THE MESSIAH

SUNDAY, DECEMBER 22, 1929

3.30 P.M.

11

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THOMPSON STONE, Conductor

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Concert 848

George Frederick Handel's Oratorio

The Messiah

SYMPHONY HALL, BOSTON

Sunday Afternoon, December 22, at 3.30

Soloists:

CLARE MAENTZ,

MARIE MURRAY,

GEORGE BOYNTON,

WALTER KIDDER

ARTHUR FIEDLER, Harpsichord

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JESÚS MARÍA SANROMÁ

will give a recital in Symphony Hall, Sunday Afternoon, January 12, on his return from his European tour which includes appearances in London, Paris, Vienna, Madrid, and Barcelona.



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SYMPHONY HALL, BOSTON

SUNDAY AFTERNOON, DECEMBER 29, 1929
at 3.00 o'clock

60th CONCERT IN AID OF THE ORCHESTRA'S

PENSION FUND

by the

BOSTON SYMPHONY
ORCHESTRA

Dr. SERGE KOUSSEVITZKY, *Conductor*

PROGRAMME

Overture to "The Flying Dutchman"

Senta's Ballad, from "The Flying Dutchman"

Bacchanale, "The Hill of Venus" from "Tannhäuser"

Air of Elizabeth, "Dich, Theure Halle," from
"Tannhäuser"

RICHARD
WAGNER

Introduction to Act III, "The Mastersingers of
Nuremberg"

Ride of the Valkyries from "The Valkyrie"

Prelude and Love-Death from "Tristan and Isolde"

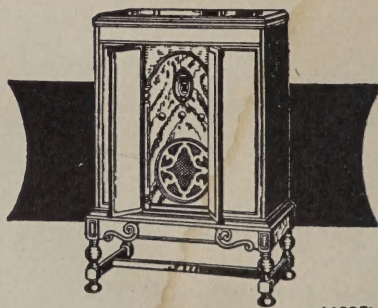
SOLOIST

FLORENCE AUSTRAL

SOPRANO

(See page 16)

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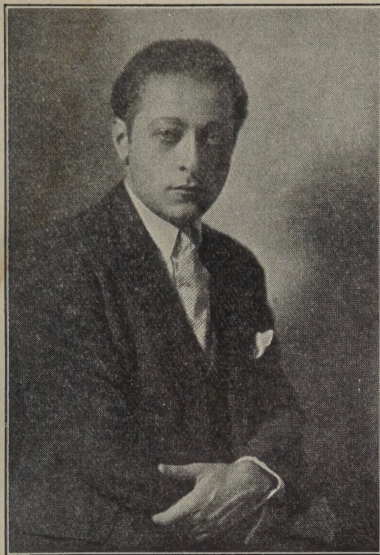


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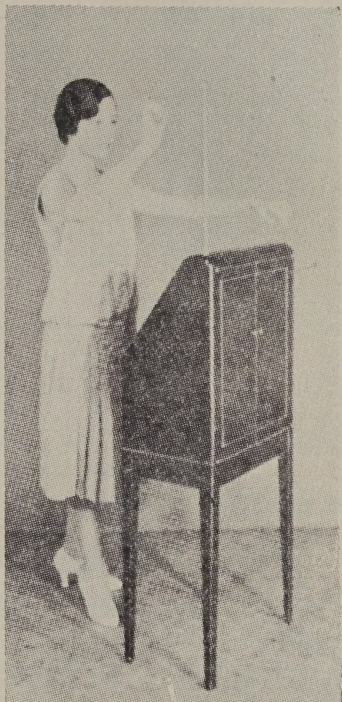
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Born in Halle, February 23, 1685

Died in London, April 13, 1759

THE MESSIAH

ORATORIO, composed in 1741; begun August 22, finished September 14. Text selected from the Scriptures by CHARLES JENNENS. Produced in Dublin, April 13, 1742, under the direction of HANDEL. Additional accompaniments by MOZART, 1789; and by ROBERT FRANZ, for the use of the Handel and Haydn Society, completed and published in 1884. First performance by the Handel and Haydn Society, December 25, 1818, in Boylston Hall; present performance 160th.

PART ONE

THE PROPHECIES AND THE FULFILMENT.

I

OVERTURE

2-3

TENOR RECITATIVE

Comfort ye my people, saith your God: speak ye comfortably to Jerusalem; and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord: make straight in the desert a highway for our God.

AIR

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

4

CHORUS

And the glory of the Lord shall be revealed; and all flesh shall see it together: for the mouth of the Lord hath spoken it.

5

BASS RECITATIVE

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come; the Lord whom ye seek shall suddenly come to His temple; even the messenger of the covenant whom ye delight in; behold, he shall come, saith the Lord of Hosts.

8-9

ALTO RECITATIVE

Behold, a virgin shall conceive and bear a Son, and shall call his name EMMANUEL. God with us.

AIR

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid: say unto the cities of Judah, Behold, your God. Arise; shine; for thy light is come; and the glory of the Lord is risen upon thee.

10-11

BASS RECITATIVE

For behold darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

AIR

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them the light shined.

12

CHORUS

For unto us a child is born: unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful; Counsellor; the Mighty God; the Everlasting Father; the Prince of Peace.

PASTORAL SYMPHONY

largo

(on the traditional air of the Calabrian pifferari)

14-15-16-17

SOPRANO RECITATIVE

There were shepherds abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them; and the glory of the Lord shone round about them; and they were sore afraid.

And the angel said unto them, Fear not, for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the city of David a Savior which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

CHORUS

Glory to God in the highest; and peace on earth, good will towards men.

18

SOPRANO AIR

Rejoice greatly, O daughter of Zion: shout, O daughter of Jerusalem. Behold, thy King cometh unto thee. He is the righteous Savior; and He shall speak peace unto the heaven.

19-20

ALTO RECITATIVE

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped: then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

ALTO AND SOPRANO AIR

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom; and gently lead those that are with young. . . . Come unto Him, all ye that labor and are heavy laden, and He will give you rest. Take this yoke upon you, and learn of Him; for He is meek and lowly of heart, and ye shall find rest unto your souls.

21

CHORUS

His yoke is easy, and His burden is light.

INTERMISSION—10 Minutes

PART TWO

THE PASSION AND THE TRIUMPH

22

CHORUS

Behold the Lamb of God that taketh away the sin of the world.

23

ALTO AIR

He was despised and rejected of men; a man of sorrows and acquainted with grief.

24

CHORUS

Surely He hath borne our griefs and carried our sorrows. He was wounded for our transgressions: He was bruised for our iniquities: the chastisement of our peace was upon Him.

29-30

TENOR RECITATIVE

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him; but there was no man; neither found He any to comfort Him.

AIR

Behold and see if there be any sorrow like unto His sorrow.

40

BASS AIR

Why do the nations so furiously rage together; and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and against His anointed.

PART THREE

THE RESURRECTION AND THE GLORY

45

SOPRANO AIR

I know that my Redeemer liveth; and that He shall stand at the latter day upon the earth: and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

50-51

BASS RECITATIVE

Behold, I tell you a mystery: we shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

AIR

The trumpet shall sound; and the dead shall be raised incorruptible; and we shall be changed.

CHORUS

Hallelujah! For the lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever KING OF KINGS AND LORD OF LORDS. HALLELUJAH!

Amen! Amen!

HISTORY OF THE SOCIETY

Vol. I. 1815 to May, 1890.

Vol. II, No. 1. May, 1890 to May, 1897. Including lists of concerts and officers from May, 1890, to May, 1912.

Vol. II, No. 2. May, 1897, to May, 1903. Written by William F. Bradbury.

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SUNDAY AFTERNOON CONCERTS THE WORLD'S GREATEST ARTISTS

Sunday
DEC. 29
at 3.00

PENSION FUND CONCERT

(See page 5)

Sunday
JAN. 5
at 3.30

HEIFETZ

Sunday
JAN. 12
at 3.30

JESÚS MARÍA SANROMÁ

PIANO

This will be Mr. Sanromá's first American appearance following his European tour which includes appearances in London, Paris, Vienna, Madrid and Barcelona, where he is playing this month.

FLORENCE AUSTRAL



An event of very considerable importance will be the coming appearance of Florence Austral with the Boston Symphony Orchestra at the Pension Fund concert on December 29. At the Covent Garden in London, and indeed in other European opera houses, no Wagnerian soprano is so highly admired. As it happens, America has never heard Miss Austral in Opera. But her several concert appearances, such as her recent memorable recital in Symphony Hall, give more than an intimation of her supreme powers as a Wagnerian singer.

"To hear Florence Austral in her recital at Symphony Hall yesterday afternoon was to feel both pleasure and regret, pleasure in the glorious vocal instrument that is hers and in her use of it, and regret that the sound of a truly great soprano voice should have become, in these days of song's degeneracy, so strange and remarkable an experience. The seasoned concert-goers in yesterday's too-scanty audience harked back in memory to Nordica and Fremstad or perhaps, if their years permitted, to Lehmann and Ternina, while the youngsters may have rubbed their ears and wondered, if this was singing, by what name should that be called which currently passes for it."

—WARREN STOREY SMITH, *Boston Post*, Nov. 18, '20

"Miss Austral possesses a most eloquent vocal instrument. It is a voice capable not only of a great volume of sound, an expansive and overwhelming sonority, but of the finest shades in pianissimo as well. It produces with equal facility the Amazonian battle cry of Brunnhilde and the softest utterances of Strauss's 'Morgen.' It is a voice rich, deep and of liquid malleability. It is of great range, touching with ease the high notes of decorative song and descending to the throbbing eloquence of Brahmsian lieder."

—*Transcript*, Nov. 18, '20

"By the unusual beauty, power, and brilliance of her voice, the artistry with which she used it, and the intelligence, insight, and emotional power that lay behind her interpretations, Mme. Austral showed herself worthy to be ranked as one of the foremost living singers."

—*Globe*, Nov. 18, '20

FROM LONDON—

"By general consent, Miss Florence Austral is the greatest living singer of Wagner's operas."

—ERNEST NEWMAN, *London Telegraph*

"She is now at the height of her powers, and if there is another Wagnerian soprano as good in the world today, London has not heard her."

—*London Daily Mail*

"Florence Austral is one of the greatest dramatic sopranos of the present generation."

(For the Pension Fund Programme, see page 5)

—*London Morning Post*

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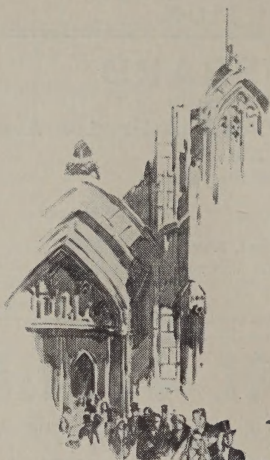
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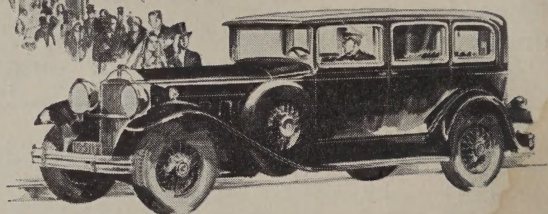
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